



## LES FESTES BOLONNOISES,

Cinquième Cantate, avec deux Violons.

*Les Paroles sont de Monsieur De M O N G R I F F.*

TROMPETTE. OU HAUTBOIS.

à 3.



VIOLONS.

TROMP. OU HAUTBOIS.

Uel bruit.

TROMP. OU HAUTBOIS.

BASSE-CONTINUE.



DE M. BATISTIN.

45

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music features a complex, fast-paced melody with many sixteenth and thirty-second notes. There are various musical markings such as slurs, ties, and dynamic markings like 'f' and 'p'.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues the fast-paced melody. The label "TROMP. OU HAUTOIS." is written below the middle staff, indicating the instrument part for the second system.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues the fast-paced melody. The label "TROMP. OU HAUTOIS." is written below the middle staff, indicating the instrument part for the third system.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues the fast-paced melody. The label "TROMP. OU HAUTOIS." is written below the middle staff, indicating the instrument part for the fourth system.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is also a treble clef with the same key signature and time signature, containing a similar complex melodic line. The bottom staff is a bass clef with the same key signature and time signature, containing a complex harmonic line with many sixteenth and thirty-second notes. There are various ornaments and slurs throughout the system.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff is also a treble clef with the same key signature and time signature, containing a similar complex melodic line. The bottom staff is a bass clef with the same key signature and time signature, containing a complex harmonic line with many sixteenth and thirty-second notes. There are various ornaments and slurs throughout the system.

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QUel bruit fait reten- tir cette rive char- mante! Les Graces, les A- mours vo- - lent de toutes parts, Des

*Seul*

BASSE-CONTINUE.

Jeux & des Plaisirs une troupe bril- lante Enchan- te les re- gards: De la plus ai- mable Jeunesse, Un assem- blage grati-

eux Forme des pas & des sons d'allegresse : Ecoû- tons, écou- tons ces sons harmoni- eux.

**TROMPETTE OU HAUTBOIS.**

**A I R.**

Trompette ou Flautois.  
 Violons.  
 Volez, charmants Amours.  
 Basse-Continue.

## V I O L O N S.

Soul

*Volez, charmants Amours.*

**VIOLONS.**

**BASSE-CONTINUE.**

The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef. The music is highly ornate, featuring many sixteenth and thirty-second notes. There are several rests and dynamic markings. A small 'a' is written below the first staff, and a 'Joul' is written below the second staff.

The second system of musical notation also consists of four staves. It continues the musical piece. The vocal parts enter with the lyrics "Volez, Volez, Vo- lez, charmants A- mours,". The instrumental parts provide accompaniment. There are several rests and dynamic markings. A small 'Joul' is written below the second staff, and another 'Joul' is written below the third staff. The lyrics "Volez, Volez, Vo- lez, charmants A- mours," are written below the fourth staff. The system ends with a double bar line.

Venez présider à nos fêtes, Bien-tôt de vos tendres conquêtes, Rien ne pourra troubler le cours.

*Tous.* *Seul.*

Vo. lez, Volez, Volez charmants Amours,

*Seul.*

*Tous*

Venez présider à nos fêtes : Bien-tôt de vos tendres conquêtes, Rien ne pourra troubler le

*Tous.* *seul*

*seul*

cours. Volez , venez présider à nos fêtes : Bien-

D E M. B A T I S T I N.

Four staves of music. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The fourth staff is in bass clef with a key signature of one sharp. The lyrics "tôt de vos tendres conquêtes, Rien ne pourra troubler le cours." are written below the third staff. The word "tout." is written above the fourth staff. The word "fin" is written above the first, second, and fourth staves.

tôt de vos tendres conquêtes, Rien ne pourra troubler le cours.

tout.

fin

fin

fin

*Suite de l'A I R.*

Two staves of music. The first staff is in treble clef with a key signature of one sharp. The second staff is in bass clef with a key signature of one sharp. The word "Tendrement." is written above the first staff. The word "FLUTE." is written below the first staff. The word "Dans la Saison." is written above the second staff. The word "VIOLON." is written below the second staff.

Tendrement.

FLUTE.

Dans la Saison.

VIOLON.



Dans la Sai- son où le Zé- phire Re- - - gne dans ces heureux cli- mats,


Le terrible Dieu des com- bats N'allarmera plus vôtre Em- pi- re. Dans la Sai- son

où le Zé- phire Re- - - gne dans ces heureux cli- mats, Le ter-



rible Dieu des com- bats N'allarmera plus vôtre Em- pi- re. *Da Capo. f. 47.*

RECITATIF.



*Soul* Bien- tôt un Heros glorieux Qui tient ces bords sôûmis A son obeissance, Du ter- rible Ocean va braver l'inconf-

BASSE CONTINUE.



tance, Pour rendre à l'Uni- vers un repos préti- eux. *Gracieusement.* Qu'à l'espoir le plus doux nôtre cœur s'abandonne, Tout an-

## CANTATES FRANCOISES,

nonce à nos vœux les plus heureux succez, Ce favo- ry de Bellone, Ce favo- ry de Bel- lone Le fera bien- tôt de la

Paix. Ce favo- ri de Bel- lone, Le fera bien- tôt de la Paix.

## TROMPETTE OU HAUTBOIS.

## A I R.

Gay

VIOLONS.

Que de la Seine.  
Tous.

Que de la Soi- ne à la Ta-

*Seul.*

Hautbois seul.

mise, Tout recon- nois- se ce He- ros, Que l'Uni- vers immorta- life

*tous*

*seul.*

dim

2

Son tri- om- phe & nôtre re- pos, Son tri- om- phe &

6 \*

Tous. SEUL.

nôtre re- pos. Que de la Sei- ne à la Ta- mise, Tout recon- noif- se ce He- ros;

7 \* 6

tous, seul,

Tous.

Que l'Uni- vers immorra- life Son tri- om- phe & nôtre re- pos,

*Tous.*

*Seul*

*Seul*

Son triom- phe & nôtre re- pos.

LIV. IV. *Seul* *Tous.* P

FIN.

FIN.

*seul*

Qu'au gré du zé- le qui nous guide, Son nom s'éter- nise en ces

FIN.

*seul* *tous* *seul*

*tous*

lieux.

Qu'à jamais l'immor- telle E- gide, Des coups de la Parque per- fide, Defende ses jours préci-

*tous.* *seul*

*Tous*

eux. Qu'à ja- mais l'immor- telle E- gide Des coups de la Parque per- fide, Dé.

*tous.* *Seul,*

fende ses jours préci- eux.

*Da Capo, Jusqu'au mot F I N.*  
*f 54.*

FIN DE LA CINQUIEME CANTATE.